THE MAJOR

.. JAN.-FEB. 1901 ..

A Bi-Monthly Journal of Music and Literature for Mandolin, Banjo, Guitar, Violin, and Zither Players, at home and abroad

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BY

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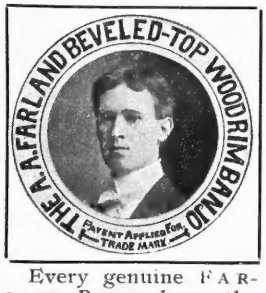

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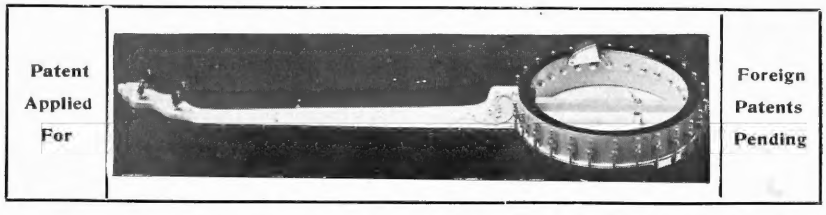

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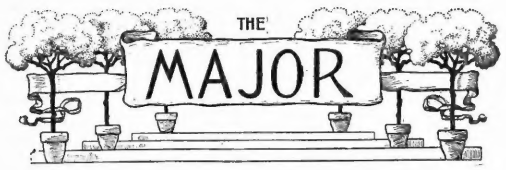
THOMAS J. ARMSTRONG



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Editorial Annotations.

OUR NEW SERIES

It is the unexpected that always happens. When four short months ago, I regretfully left the MAJOR in response to another call, I little thought I would so soon return to my old command. To say that I am pleased to have the MAJOR under my control again is expressing my feelings mildly. I am now able to carry into effect plans which I would like to have put into force when I first began the journal, *i. e.*, the handy, medium size, the new manner of presenting the music plates, and the high-grade paper, all of which are improvements. Besides these, other features are introduced; for instance, the *Business Directory*. You cannot well carry the addresses of makers and publishers in your mind, and frequently you are at a loss for an address. The MAJOR places before you, a permanent Business Directory of prominent makers and publishers. No need, now, to hunt through a dozen back numbers. Keep the MAJOR on your desk, and refer to the inside page of back cover when in doubt.

OUR MANDOLIN ARTISTS

"Is the market going to be glutted with Mandolin Artists?" asked a visitor lately. He mentioned the names of Abt, Seigel, Levin, Pettine, Page, Liefield, Gerhart, Cintura, Miss Hempel, and others, all of whom are on the concert platform. A short time ago, Abt and Pettine apparently had almost a monopoly of the business, but the contestants for popular favor are now growing so numerous (and all such good artists, too), that it is no w nder someone asks the above question.

One great fact must not be overlooked; while the artists increase in number, the public appreciation becomes more marked, new converts are being made, and the consequence is, as the virtuosi multiply, the field of operation widens.

DOES THIS SUIT ?

I wish everyone to note that a liberal commision is given to all who influence yearly subscriptions. Not only will the commission be paid on subscriptions the canvasser himself sends in. but the same commission will be allowed him on a subscription sent in by any person who mentions canvasser's name, or who fills out a certain marked subscription blank, a number of which will be supplied to the canvasser free, on application. For instance, if we supply Mr. Brown with sub-blanks all stamped No. 100, Mr. Brown gets 25c. commission on every No. 100 blank filled out, and sent in to us with 75 cents, no matter where it comes from, or who sends it. A faithful record will be kept of all such blanks sent out, or received, and the commission paid regularly the first week in each month. There is no commission on canvasser's own subscription.

The attention of all is called to the special clubbing premiums offered on page 28. The offers are unusually attractive.

OUR JOURNALS.

Our New York contemporary, in its February issue, talks about certain "cheap" banjo, mandolin and guitar journals "that have no circulation, influence, or prestige

worth speaking of," and which "catch the unwary advertiser because their rates are 'low' (apparently.)"

If some of the existing journals are as bad as this, reform would certainly be in order.

And, by the way, our New York contemporary computes the number of energetic banjo, mandolin, guitar and zither players of America at about ten thousand. This is too low an estimate, I think. The MAJOR itself has, in the past two years compiled a list of about ten thousand earnest players, and the writer is positive that another ten thousand names will be unearthed before another two years. The fact is, one journal (or two) cannot cater to a l. Hundreds who subscribe to one journal, do not care for the style, policy or manner of another, and *vice versa*. This is quite natural. Certain characteristics please certain people, and that is how each paper gets a particular clientele that is peculiarly its own. We often hear someone say: "Oh, that journal is nothing great," while our own opinion may be just the opposite. One of our most prominent composers wrote me only yesterday, and speaking of a certain journal, said: "Some way, I don't care very much, myself, for ———." This is just a *bona fide* sample of how tastes differ. It is useless to imagine that one or two journals will ever please the whole banjo, mandolin, guitar and zither field. Human nature wont have it so.

So far, our journals have merely advertised one in another. They are in a somewhat narrow groove yet. But before long, perhaps we will be wise, and spend some money in placing the right kind of Ad. in home journals of world-wide renown. There are positively some thousands who have yet to be pleasantly surprised at the news that there is such a thing as a banjo, mandolin and guitar journal in existence. The MAJOR is one journal that has made up its mind to leave the narrow rut. The professional and prominent amateur players are all right; we've got to have them; but suppose we get out more into the larger world and interest the big crowd of fireside players also? Such a course is bound to do much good to us all—not only to the journal itself, but to advertisers, and others.

A STRAIGHT TIP.

It is not unlikely that some who read this will receive a circular asserting that certain two journals are the only legitimate banjo, mandolin and guitar magazines in existence. When read, drop the sheet into the waste-basket. Such a way of going after business is itself illegitimate, particularly as the assertion is not true, as all can see.

The MAJOR is the most legitimate and independent journal on the field, and is out for business. Perhaps you have noticed that? Let us hear from you.

BI-MONTHLY.

Until further notice, the MAJOR will appear as a bi-monthly. This decision is made after hearing the opinions of several publishers and teachers on the subject. I have nothing to say against monthly-publication, but this I must say: a bi-monthly journal allows of more consideration, more careful work, a wider choice of material, more time for the advertisers to get returns, and an increase in quality generally. And as "QUALITY" is the MAJOR'S motto, we'll try the plan. Price remains the same, but everything will be improved one hundred per cent.

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The Soul of Music.

(CHAMINADE.)

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An upward scale of laughter sounding clear,
One high sweet note—then nothing more we hear!

(SCHUBERT.)

Deep monochords, with tender meaning fraught,
That calm sad souls with memory o'erwrought,
A solemn waning of majestic sound
That dies in space—then silence, vast, profound.

—*Sylvia Florence in Munsey.*

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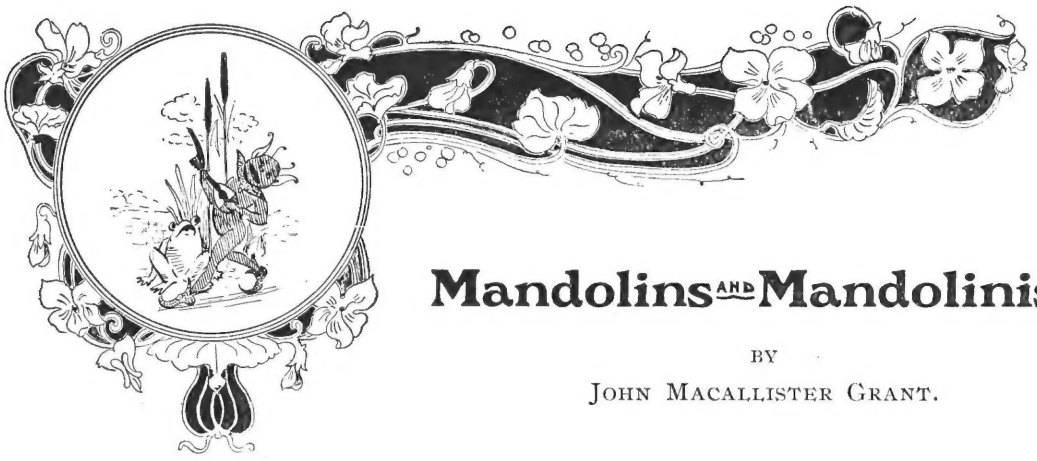


Mandolins and Mandolinists

BY

JOHN MACALLISTER GRANT.

AS in the case of great violinists, pianists, painters and orators, great mandolinists are born, not manufactured. It is by such heaven-bestowed genius that hidden beauties and facts are brought to light, and in the case of the mandolin, it is our Abts, Siegels, Levins, Pettines, Pages, etc., who have been the great factors in placing their favorite instrument on the high pedestal it now graces, and in revealing to an admiring world its many hitherto unsuspected qualities. We cannot too highly eulogize the grand work of these artists. They are our Paganinis, Ole Bulls, and Musins, and command the respect of all musicians.

It is a long hark back to the time when the mandolin was in its incipient stage of development—long before Christ, in fact. Its growth has been unceasing ever since. Nero is said to have fiddled while Rome was burning. Perhaps the reason he continued fiddling was because he thought he played so well that he had "set the world afire." It is claimed that his instrument was really a mandolin played with a plectrum. These ancient "fairy tales," however, have to be taken on faith, pure and simple. So many historical "facts" have lately been proven "bosh."

The first mandolin, on the plan as we now see it, is said to have been made in Italy, about the year 1620, by one Calastro Paro hia. Giargia Batesta produced an eight-string mandolin in 1712, which is similar to the American instrument of to-day. We always regard Italy as the home of the mandolin, for there it has been in use for centuries. Such men as Branzoli, Christofaro, Silvestri, Munier, Bellenghi, and others, have laid the foundation of mandolin playing, and their books of instruction are everywhere regarded as invaluable, although the best modern American works are more generally used here, as they are better adapted (in some ways) for American use. Most of these, however, are indebted to the Italian masters for their ground-work.

A form of mandolin playing very much in vogue now, and fast growing into still greater popularity, is the duo, trio and quartette playing on one mandolin. The result is very beautiful, and there are fine effects to be got in this form of playing. It consists, in the first place of two, three, or four strings played on simultaneously, the four-string playing giving, at will of player, a very good organ effect. Valentine Abt's "Sounds From Church" is in this form, and it is an excellent piece for study. There are many other publications on the market, those of Edw. A. Meyer & Co., W. O. Barnwell, and Arling Shaeffer being in great favor. Another pretty form of playing is the tremoloing of a melody in single or double notes, and an accompaniment produced at same time on 3rd and 4th strings. This, when cleverly done, is very pleasing. One great essential in this mode of playing is the training of the wrist so that the increase of energy does not make the tone harsh. With many players, this form of playing is simply a big noise, and they imagine this to be the prime object, for use in large halls. In this kind of playing sweetness and purity of tone must be the first great aim, and to this end, let the pick be held properly—not too tight nor too loose, and let the wrist be arched and supple.

A Tale of Two Banjos

By Major Capriccio.

An old, deep-rimmed, chunky-armed banjo of '69 escaped from the collection of Mr. S. Duncan Baker last summer. Mr. Baker being at the far end of the garden, gathering radishes for supper, the banjo got into the street unobserved, and made for town at a rolling gait, wagging its one arm hilariously, but keeping its head pretty well under the unusual circumstances. The sun was very strong, and the old tack-head gradually tightened under its benign influence, so that when a breeze sprang up, the strings hummed joyously, and people looked round to see what was coming.

Suddenly, the Ancient One brought up in front of a fine music store. Something in the window had attracted his attention, and his eyes (or, rather his pegs) were sticking out with amazement. The cause was a spick-and-span, twenty two fret, forty-dollar banjo.

Without a word, the Ancient Gentleman rolled into the store, and told the amazed clerk that he wanted to speak to the "dude banjo" in the window. The clerk having a ready wit, said, "All right," and fetched the "dude banjo," standing it against the counter near the Ancient Tub.

"What do you want?" demanded the "dude" brusquely.

"Are you a banjo?" asked the old chap.

"I should say so! What else do you think I am!"

"Oh, I didn't know for sure. You're so different to those I used to be acquainted with."

"Have you got asthma?" asked the Modern. "Your voice sounds froggy!"

"Froggy!" shrieked the Ancient, becoming excited. "What do you mean, you hootin', tootin' son-of-a-gun! Joel Walker Sweeney said I had a *fine* voice."

"He did, did he! Who is Joel Walker Sweeney?"

"You're greener than the grass which grows upon his grave. Joel—"

"Oh, well, never mind; I'll read the Major. Perhaps that'll tell me."

"The Major?" said the Ancient. "I suppose that's the journal I heard my master praise so much. Mr. Baker—"

"What! Are you one of S. Duncan Baker's curios?"

"I am one of his most valued possessions," said the Old Gentleman, with dignity

The Modern broke into a roar of laughter. When he had recovered himself, and mopped up the tears that were running down his frets, he said:

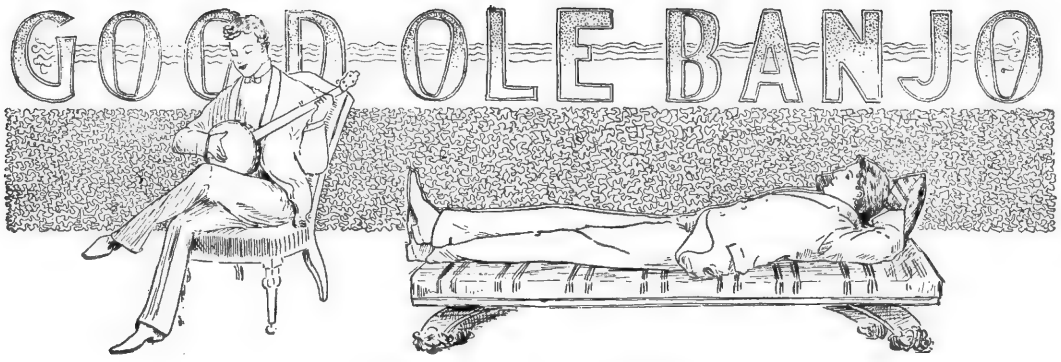
"So you're one of Mr. Baker's fossils? Why, he's a collector of antiquities, and I'll be blowed if you are not the oldest, driest, funniest, dirtiest, clumsiest,—"

There was a deep, bass-string roar from the Ancient, who gave a vicious "duck" with his peg-head, and rammed right through the dude's milk-white face, with a resounding crash.

"Take that, you white-faced, gilt-edged, pearl-pitted, brass-fretted, hootin', tootin' son of a kettle-drum!" and the Old Gent battered him lovingly.

The clerk immediately separated them, and the Ancient One was sent home in care of the errand boy. Since then, Mr. Baker always keeps his banjos under lock and key.

A POPULAR VAUDEVILLE TURN



By Thomas J. Armstrong.

PLAINLY evident to all is the fact that the banjo has advanced in both its music and its players. Its advancement in the past five years, has been observed and commented upon by musicians, principally because the character of the music rendered has steadily improved.

Most of the credit for this is due to the players themselves. The manufacturer has, however, endeavored to keep pace with the player. In fact, it may be said that both the instrument and its players are very different from the banjo and its players of twenty years ago.

What will the next twenty years produce?

There may be a limit for the manufacturer, but there is none for the player.

Music, with all its charms of harmony and endless tone effects, cannot be confined within certain limits, and banjo students are commencing to realize that our national instrument has many rare tones concealed within its strings. It is only necessary to know how to bring them forth.

A recent issue of the *Cadenza*, (I think it was the January number), contained a few words on the tone features of the banjo, by Mr. R. M. Tyrrell. It speaks of the introduction of the banjo in the regular theatre or concert orchestra, and cleverly describes the composer's delight at finding an instrument capable of producing tones that would at once be recognized as purely American.

These tones have always belonged to the banjo, even in its earlier days. They remain with it to-day, only vastly improved by better ideas in construction.

There are, besides, many other tones hidden in the modern banjo which may be produced, with surprising effect, by concert banjoists of to-day.

The onward progress of the banjo will become more apparent when its tone features are studied more carefully by the student. The prophecy contained in Mr. Tyrrell's story may then become a pleasant realization.

Even now, we hear of performers occasionally occupying a chair in a regular orchestra, and playing the banjo. Men like Vess L. Ossman, A. Baur, and others have frequently done this for special numbers.

It seems, just now, that the banjo is entering upon a very brilliant period of its history. Banjo players, in every part of the land, are becoming enthused with a desire to play better music on their instrument.

If they continue thus, it will raise the general level of banjo playing and command the respect of competent musicians.

In looking backward, we must acknowledge that much of the success thus far achieved, has been brought about by the musical journals devoted to the banjo.

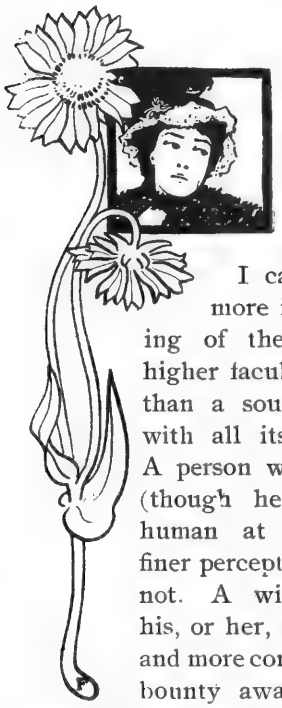
These periodical visitors have acted the part of music teacher to the profession. No teacher or public player (nor anyone else) can afford to be without them if he or she wishes to remain abreast with the banjo's progress.

Clever and intelligent writers have been constantly unfolding hidden beauties in the art of banjo playing. Great praise must be given to men like Partee, Tyrrell, Pritchard,

[CONTINUED ON PAGE 23]

OUR MUSICAL EDUCATION

By the Editor.



THAT the Mandolin, Banjo and Guitar World is doing greater good than it realizes, I am strongly convinced.

It is giving the million a musical education.

I can conceive of nothing more important in the arousing of the better feelings and higher faculties of a human being than a sound musical education, with all its elevating attendants. A person who has this education (though he be quite commonly human at times) invariably has finer perceptions than one who has not. A wider vista is opened to his, or her, mental sight; a fuller and more complete sense of Nature's bounty awakens within them; a keener appreciation of the refinements of life is engendered, and, in short, one is all the more able to understand such fine words as these of Macmillan's: "Music by its constant succession and expectancy, floats our sou's as on a magic river, to the verge of the infinite, and seems but the prelude to that perfect satisfaction in the entire expression of itseif, for which the heart is ever craving." There are many fine people in silk and broadcloth to whom such a paragraph will be worse than Arabic. They stand in need of a musical education, that their mental perception may be refined and sharpened.

Need we wonder at the subtle power of music? Indeed, we may reasonably term it *Divine*. Perhaps the following beautiful quotation will better express my meaning: "Music is a thing of the soul—a rose-lipped shell that murmers of the eternal sea—a strange bird singing the songs of another shore."

It is Music that has influenced the production of many of the world's grandest thoughts in prose and poetry; it is Music that has soothed many a wounded heart, and as we all know, there is nothing inspires to doughty deeds more powerfully than this wonderful force of Nature. I say "force of Nature," advisedly, for how else shall it be named?

All human beings possess an instinctive love of music. Some will aver that they have known those to whom music's sweetest sounds were but harsh gratings on the ear, but exaggeration and misrepresentation are too common for us to pay very serious attention to such assertions. Anyone who tells you that he has no love for music may be informed that he has never been properly introduced to himself. The faculty is merely dormant, unsuspected, undeveloped. Of course, the sole enjoyment this man would get from hearing simple music would be mostly physical, but had his musical instinct been trained, his capacity for mental enjoyment would have been increased.

The value of musical education is now conceded by the refined nations to be immeasurably great. The Press endorses it. Twelve years ago, concerts, great or small, were given no more notice than an insignificent paragraph of a dozen lines or so, whilst a conflagration or a divorce was dwelt on to the extent of a column or two. To-day, Music is an important department in the newspaper, and untold millions look for it with eagerness.

Rubenstein says: "Water in a landscape is an element as vivifying as melody in a musical work A landscape without water is a pretty woman with her eyes closed." This is very picturesque and forcible, and leads one to

wonder, "What would life be without music?" A scentless flower—a stringless fiddle—a childless wife; something unfinished—something vaguely incomplete—something lacking an important adjunct to perfect human happiness. To quote one of our very own writers, *i. e.*, Miss Jessie Delane,——"Without music, man would be as a desert where the silence was unbroken; he would exist in a sphere of life lacking the joy of melody, and he would die unknowing that Music was sung to the accompaniment of celestial harps in choirs beyond the grave. The love of music in the soul took its first lesson from the birds—from the winds that rushed among the mountains, swept over the plains, and strayed through the valleys—from the deep bass of the sea in its wild unrest, and the softer notes of the murmering forest stream."

In the musical education of the American Nation, the Banjo, Mandolin and Guitar have been, and are, playing no insignificant part. Thousands who never dreamt but what there was a K or a Z in music, or what is more likely, had not the least inkling of the system of musical notation, and would as lief have tried to read a music sheet upside down as not, have, in taking up the study of one of our instruments, gained a musical education to which they might otherwise have died total strangers. I regret that the great importance of this fact is often lost sight of, and sometimes even ignored by people whose work it is to advance national education in all branches. But we are getting closer all the time to the day when the Mandolin, Banjo and Guitar may be recognized by the heads of governmental educational movements as the most practical portable adjuncts, or mediums, of national musical education.

"Of all of us, Handel knows best how to produce great effect; where he desires to produce it, he 'crashes like thunder.' Even if—after the fashion of his time—he is trudging along, we still find something in it."—*Wolfgang Amadeus Mozart.*

Read Page 28.

Thos. J. Armstrong

OUR FAMOUS COMPOSER.

ONE of the most prominent figures in the banjo, mandolin and guitar world today is that of Thomas J. Armstrong, whose portrait occupies our front page. In fact, ever since the banjo first began to advance, Mr. Armstrong has played a leading part in the profession. As a composer he rapidly acquired a world-wide fame, for he is endowed with the talent that a composer must always possess in order to be successful. He knows how to handle his material in an original and masterly manner, and as a consequence, his works possess beauties of harmony and melody that are simply captivating. Who is not acquainted with his fine overtures, Cupid's Realm, The Grenadier, Martaneaux; his dashing marches full of harmony,—Normandie March, Clover, Heroic, Triumph, On Guard; his Love and Beauty, and Queen of the Sea Waltzes, and innumerable others every bit as good? In his club-compositions his general effect and harmonizing are splendid, revealing that the master-hand has done loving work in the cause of his favorite instrument.

Mr. Armstrong originated the idea of forming the first banjo club. It was known as the American Banjo Club. He also enjoys the distinction of having given the first banjo concert in Philadelphia. This was in 1887. It was he who composed and arranged the first music for banjo clubs having the banjeaurine as leading instrument, and the first composition to appear in this form was the famous Martaneaux Overture, which was published under the *nom de plume*, "J. Vernet," a fact not generally known.

Mr. Armstrong's latest fine work is a series of progressive class studies for 2 mandolins, 2 banjos and 2 guitars. These may also be used for individual teaching. The studies are equally easy on each instrument, and in the first book, nothing harder than plain quarter notes are used.

Mr. Armstrong has many years of good work before him, and we wish him ever increasing success and the best of health.

THEN AND NOW

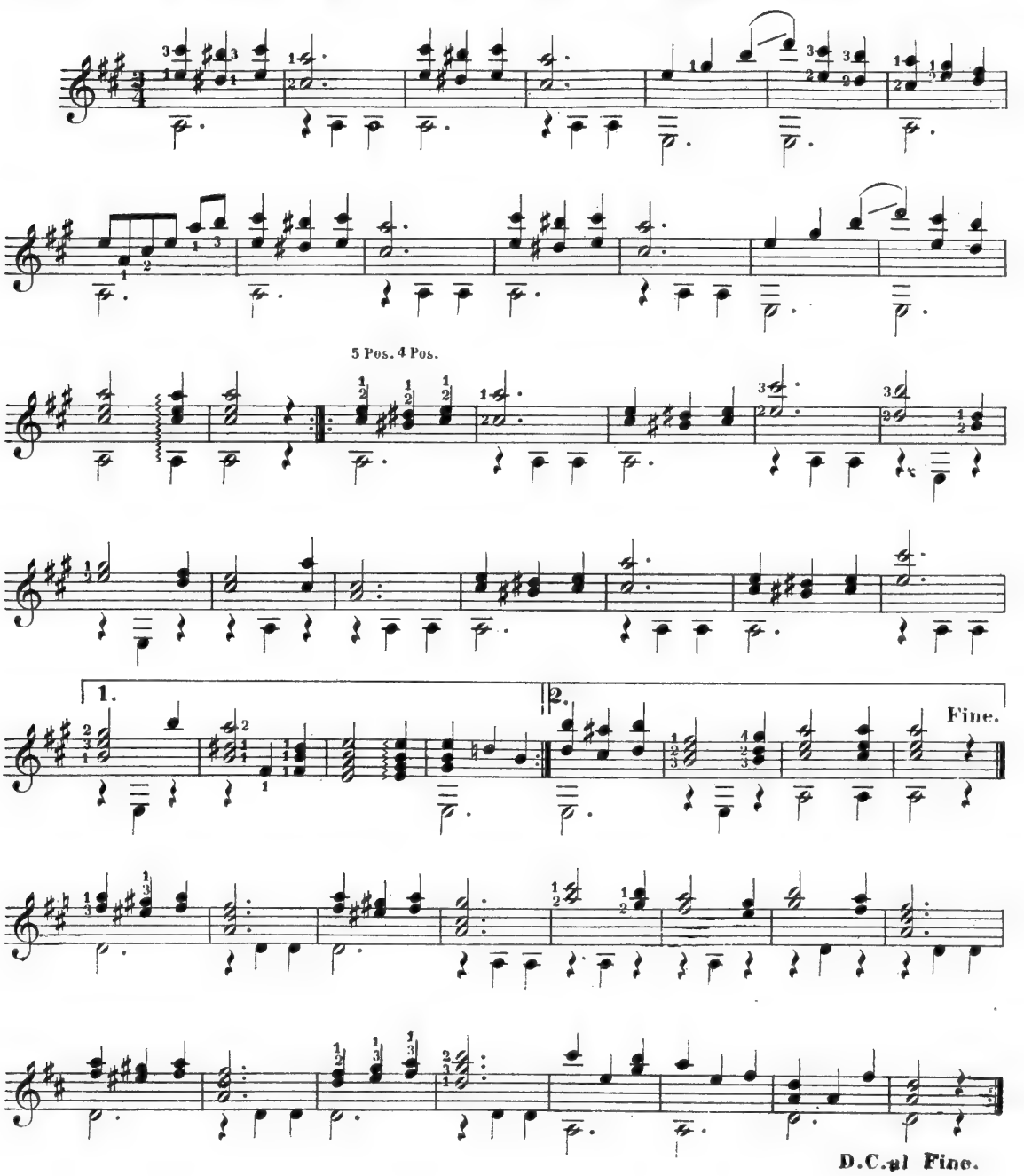
The troubadour of olden days
With music filled the air,
And minstrels trilled melodious lays
Of joust and amour sung the praise
Of knight and lady fair.

In many ways, a monst'rous change
Has come across the scene.
There may be now a greater range
Of string and voice, but it is strange
What queer things come between.

The minstrel of the present sings
With burnt-cork-lacquered face,
While Romans (greater once than kings)
With organs, harps, and catgut strings
The troubadours replace!

HERBERT EDWARDS,
In the "Bohemian"

JUBILANT WALTZ.

GUITAR Solo. by OTTO. H. ALBRECHT.

Moderato.

mf

Gavotte.

f *rit.*

1 2 *Fine.*

f *rit*

D. S. al Fine then Trio.

Trio.

Copyright 1899 by O. H. Albrecht.

D. S. al Fine.

Awakening of the Rose.

GAVOTTE.

GUITAR.

R. L. WEAVER.

Moderato.

mf

Gavotte.

rit.

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Fine.

f *rit*

1 2

rit.

D. S. al Fine then Trio.

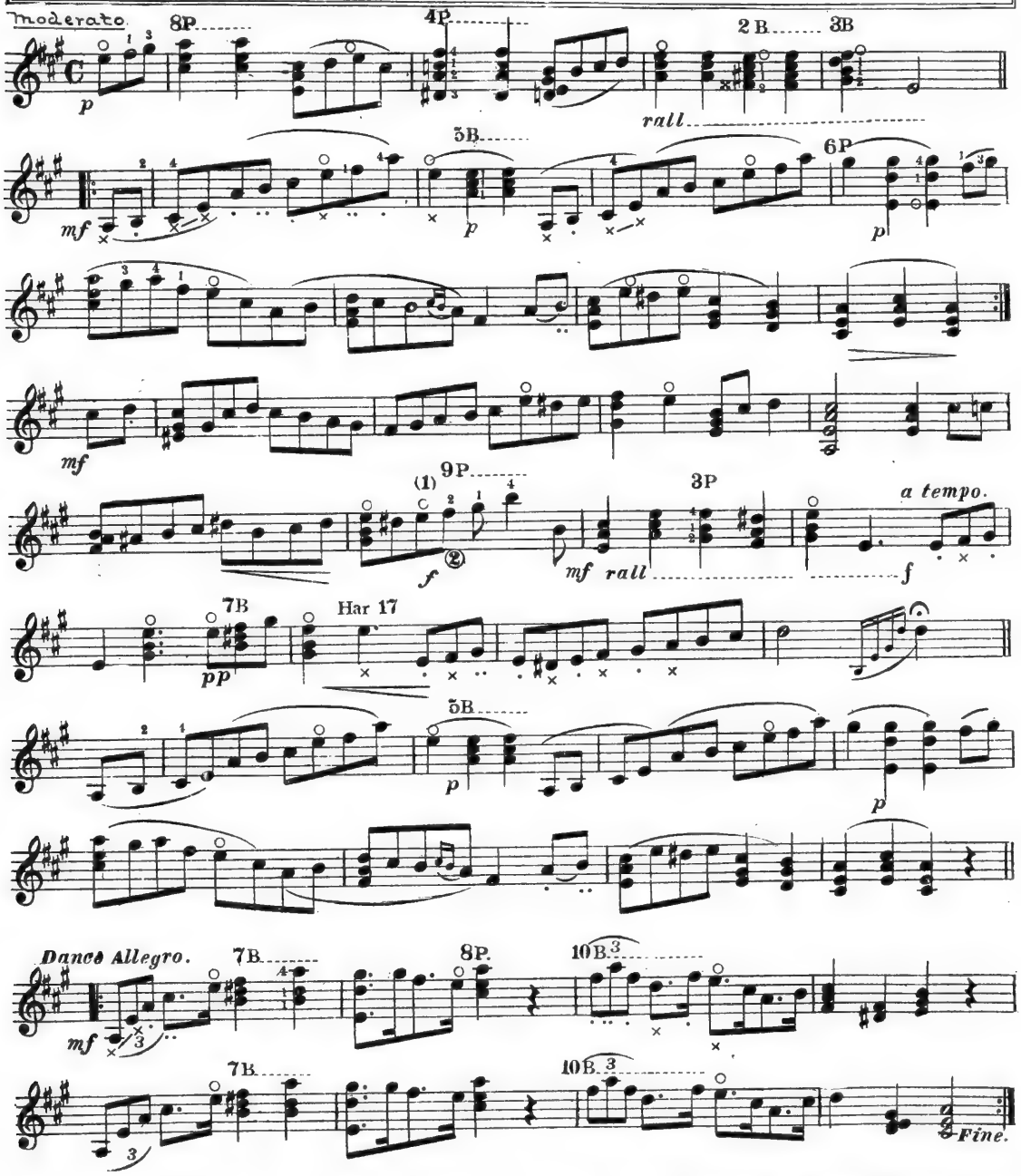
Trio.

1 2

D. S. al Fine.

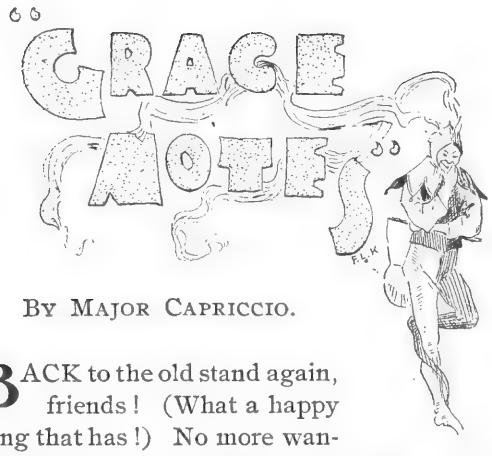
1st Mandolin.....20¢
2d Mandolin.....20¢
Guitar.....20¢
Complete.....50¢

THE LITTLE SOUBRETTE

BANJO SONG-AND-DANCE MELODY. By F. L. KEATES

(1) A figure enclosed by a circle refers to the string upon which the note is to be made:
② = the note is to be made on the 2d string.

Piano Accompaniment 30 cts.

FROM LAGATREE'S NEW BANJO TUTOR.



By Major Capriccio.

BACK to the old stand again, friends! (What a happy ring that has!) No more wanderings and second-fiddle scrapings. Not on your life! Once bitten, twice shy. Here I am, and here I want to stay.

An old subscriber, eulogizing the Major, ended by saying, "In fact, I just about live on it!" He must surely have it under the carpets in his house! Oh, no; I'm not laughing at him. I live on it myself—but its not under the carpets. Bigger journals are better for padding carpets.

Some teachers not only run up and down the scales; they also run up bills and run down competitors. Wouldn't it "chase" you!

Children should never play with fire. But musicians may. When a musician plays with more fire than usual, he may be termed a "devil of a player."

A waggish New York mandolinist said to a friend; "Monkman's got married and taken the four rooms over mine. He gave a party last night, and I played for dancing. What do you think I did?"

"Heaven only knows!"

"Played in one flat all night!"

A young lady (I know her well; she's awful nice!) wrote to a gentleman friend, and said she intended to learn either the banjo or guitar, and asked him which he thought the better instrument of the two, and whether steel or gut strings were best. Being what a kind world calls a "funny-man," he replied to both questions in six words, thus: "I think the *gut are* the best."

A visitor to the Major office tried to kill me the other day. He said, "When I took my nephew, Tommy, to choose any musical instrument he liked, he reminded me of a dog gnawing beef-ribs."

"Indeed? why so?"

"He picked bones!"

A hard-up vaudeville artist entered a New York pawnbroker's, with a banjo in his hand.

"What can you give me on this, Isaacs?" he said.

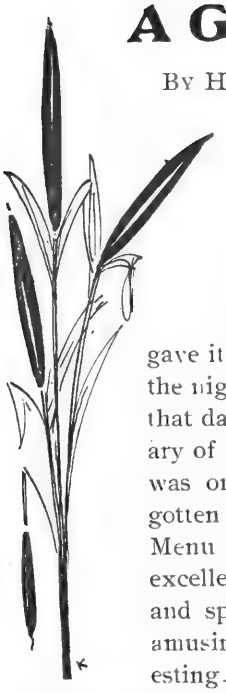
"Vy, I aint no player," said Isaacs, "but if you vant my opinion on it, I guess I can give you Isaac's Hebrew Song-and-Dance, and finish up mit one 'plunk.'"

Lady Caller: "Do you teach harmony, Mr. -er-Cornjuice?"

Cornjuice: (*Full of it, and staggering*) Yesh'm—I—(*'scuse me*) I teach 'armony—all kines—all sorts er 'armony—I—"

Lady: I fear I have called at a very inopportune moment, sir. Your present progressions are erratic, and your rythm most eccentric. You have been scoring off the tonic at too frequent intervals. Good bye."

"Linked sweetness long drawn out."
—Shakespeare



A Grand Affair

By Herbert T. Schultze,

Official Correspondent of The Teachers' League.

THE Banjo, Guitar, Mandolin and Zither Teachers' League, No. 1, of Phila., Pa., gave its first annual banquet on the night of January 28th, 1901; that date being the first anniversary of its existence. The affair was one that will never be forgotten by those present. The Menu and Entertainment were excellent. Some of the toasts and speeches were exceptionally amusing, and all were very interesting. Among the toasts was "The League," to which Mr. M. Jacobi responded in his usual well-known and well chosen manner. "The Ladies of the League," another toast was responded to by Miss Helen Marion Smith. It is needless to say that her response met with well-merited applause. A toast, "The Guitar," was then offered, and Mr. C. F. E Fiset, the celebrated Guitarist of Phila., responded. Mr. Fiset dwelt with great length on the beauties and possibilities of this noble instrument, and convinced those present, by his eloquent words, that the Guitar was among the kings of stringed instruments. Our esteemed and congenial companion, Edw. A. Meyer, then responded to the toast, "B. M. G. & Z. Journals." Friend Edward demonstrated in a very convincing manner, that the journals were a great help to the professional as well as the amateur; to the teacher as well as the pupil, and that within their covers was more valuable information than a teacher, or pupil, could possibly find elsewhere. The speeches were very interesting. That on "Organization," by Mr. W. W. Rehr, being exceptionally fine. "The History of the League," by M. Rudy Heller, was told in that gentleman's most pleasing manner, and won a great deal of vigorous applause. Mr. M. Jacobi then discoursed on the "Prospects of the League." It is a well known fact that when Mr. Jacobi speaks on any subject, the subject in question is well handled At the conclusion of Mr. Jacobi's remarks, he was congratulated on his well-chosen subject, and on the able manner in which he had treated it. Mr. H. T. Schultze then made a few remarks on "Mishaps of the League." At the conclusion of the speech-making, the guests were favored with two brilliant Guitar solos by Mr. Fiset. They were rendered exceedingly well as the applause proved. Mr. W. H. Woolson then performed on the Mandolin. It is unnecessary to criticise this artist, as his ability as a solo performer is well known. Mr. Jacobi then rendered a solo on the Zither. Mr. Jacobi as an artist is well-known also, and needs no comment. The concluding remarks were made by Mr. C. A. Browne, and we will say right here, that Mr. Browne is a hearty good fellow. The committee worked hard to make this affair one to be remembered, and they succeeded beyond their most sanguine expectations.

Mr. W. M. Rohrer, chairman of the committee, is a hard-working member, and the success of the banquet was, in a great measure due to him. The other members of the committee are M. Rudy Heller, E. Faber, Jr, Maurice Jacobi, Miss H. M. Smith and Miss E. K. Peall. It is the intention of the League to repeat the banquet annually. The following members of the League, and their friends, were among the guests of the evening: Mr. E. E. Smith and Miss H. M. Smith, Mr. W. H. Woolson and M. J. Hallabach, Mr. M. R. Heller and Miss J. F. D. Jones, Mr. M. Jacobi, Mr. E. Faber, Jr. and Miss E. Susch, Mr. C. Fiset, Mr. W. H. Harper, and Miss E. K. Peall, Mr. C. A. Browne and Miss I. Browne, Mr. W. M. Rohrer, Mr. A. C. Weymann, and Miss M. Gebhardtsbauer, Mr. C. F. Albert, Jr., Mr. Edw. A. Meyer, and Miss F. O'Brien, Mr. H. T. Schultze and Mr. H. E. Farra, Mr. F. Fowler, Mr. W. W. Rehr and wife, Mr. J. Guetter and wife.

The "Tuning Guide" on page 20, will be issued on card for hanging on wall; price 5c.

A Talk With Guitarists

By Prof. D. Mansfield.

IT is possible that there was never a musical instrument that remained so long in one position, and stagnated as it were, than the guitar. For many years there was scarcely a player who excelled to any degree worth speaking of, and it was more generally known as an instrument of accompaniment. What a slight upon so noble an instrument! Even now, when we have so many wonderful soloists, and guitarists are in thousands, we rarely hear a solo played in our concert halls, or theatres. True, the instrument cannot always suit big halls, but there are players who can get enough volume of tone to play anywhere. I myself have heard the guitar played only three times in concert.

Once, when I led an orchestra at a concert, I picked up a programme and saw announced there a guitar solo by Ferrera. I was very eager to hear this, and when the old Spanish gentleman played, every note was clear and distinct, and he was heard easily, although he had a very large hall to fill. He had the right method, and had studied all his life to perfect it. The next guitarist I heard was Prof. E. Pique, who played before all the crowned heads of Europe. I was on very friendly terms with the Professor, and at one time studied guitar with him. Having secured his kindly promise to play at a concert in which I was interested, I took a good seat in the audience in order to hear the old gentleman's performance, and I was captivated by his display of masterly technique and superb tone. I thought a great deal of this artist, but one day he fell sick, and sent me a note that he would like me to visit him. I put off the visit until the morrow, and alas! when I arrived my poor old friend was dead. Ferrera and myself attended the funeral.

There are many teachers to-day who have never taken lessons from an up-to-date teacher, but have studied the guitar from books written forty or fifty years ago. That is not what you would call "abreast with the times." Since the birth of these antiquated books we have seen first gas, then electric light, come in. What these teachers need is some kind of a new light thrown on their guitar studies.

We are hearing lately from some guitar soloists (both lady and gentlemen) who are judged to be great players. That is right. We want to see a few more guitar Paganini's. We need them, and I hope they will push themselves forward boldly before the public, for energy and push are the only things that clinch a fact or advance on Art these busy days.

Before spring begins to get in her fine work, a vast number of people will have the great pleasure of hearing Alfred A Farland play. His engagements are many. Here are some of them. He will appear at Danville, Va., Feb. 1; Providence, R. I., Feb. 7; Montreal, Canada, Feb. 12; thence into N. Y.; Ont., Mich., Ind., Chicago, Minn., Iowa, Neb., Mo., Tenn., Ala., Ill., Ohio and Penna.

Advertising undoubtedly takes away business from those who do not advertise, and gives it to those who do; and those who have succeeded best, growing day by day, have been those who have always been the most persistent advertisers in season and out of season.—*Anaconda Standard.*

THE "MAJOR'S"
HANDY • TUNING • GUIDE

To Tune Banjo to Guitar:
Tune Banjo 3rd string to 3rd string of Guitar.

To Tune Banjeaurine to Guitar:
Tune Banjeaurine 3rd string to first fret on Guitar 2nd string.

To Tune Mandolin or Violin to Guitar:
Tune Mandolin 4th to 3rd string of Guitar.

To Tune Mandolin or Violin to Banjo:
Tune 4th string of Mandolin to 3rd string of Banjo.

To Tune Banjeaurine to Banjo:
Tune Banjeaurine 4th string (elevated bass) to 3rd string of Banjo, and Banjeaurine 1st to Banjo 5th.

To Tune Piccolo Banjo to Banjo:
Tune Piccolo one octave higher than Banjo.

To Tune Banjo to Harp or Piano:
Tune 3rd Banjo String to G on Harp or Piano.

To Tune Banjeaurine to Harp or Piano:
Tune 3rd Banjo string to C on Harp or Piano.

To Tune Mandolin or Violin to Harp or Piano:
Tune Mandolin 4th to G on Harp or Piano.

To the Solo Player:
DON'T PLAY TOO FAST.

To the Accompanist:
DON'T PLAY TOO LOUD.

To the Seconds:
KEEP CORRECT TIME.

To Everybody:
DISCARD FALSE STRINGS.

BE SURE YOU'RE IN TUNE
THEN GO AHEAD

UP-TO-DATE

BEING NOTES AND HALF-NOTES FROM EVERYWHERE.

FRED L. STUBER is a wonder on the banjo, and improves right along. When he comes your way, get him to play his new compositions for you, and also, by the way, the "Darkies' Home Sweet Home." The "Intermezzo Cav.," "Rubenstein's Melody," and "Gypsy Rondo." He will give you a treat.

A. B. Cintura, the clever mandolinist of Evansville, Ind., was recently engaged for concert by LeRoy L. Lightfoot, Henderson, Ky. Mr. Lightfoot also gave mandolin solos, and the concert was a success.

N. S Lagatree has made a fine impression in his new home, Detroit, Mich., where he conducts the M. B. & G. Dept., of the famous Hanmer School of Music. His new Banjo Method has made the biggest hit in twenty years.

Valentine Abt is having a very busy season indeed. His concert engagements keep him moving all the time. When he has to play six recitals in one week in one city alone (as he has in San Francisco) there can be no exaggeration in saying he is "rushed."

Somebody has hinted that somebody else will probably start a new banjo journal in England soon. The publisher and editor is well known in Banjodom.

Walter Clarkson, the successful teacher of San Francisco, is kept very busy. His Mandolin Club is frequently in demand, and is winning greater popular favor with every engagement.

An excellent concert was given lately by J. C. McClellan, the fine composer and teacher of Waxahachie, Tex. Mr. McClellan's splendid waltz, *Recollections of '93*, was beautifully rendered by his mandolin and guitar club.

In the January *Cadenza* R. M. Tyrrell has an article entitled "The Missing Voice." It relates to the lack of banjo effects in string orchestras, and the poor imitations of same by instruments incapable of producing any sound like the banjo. Mr. Tyrrell is to be congratulated on his excellent article.

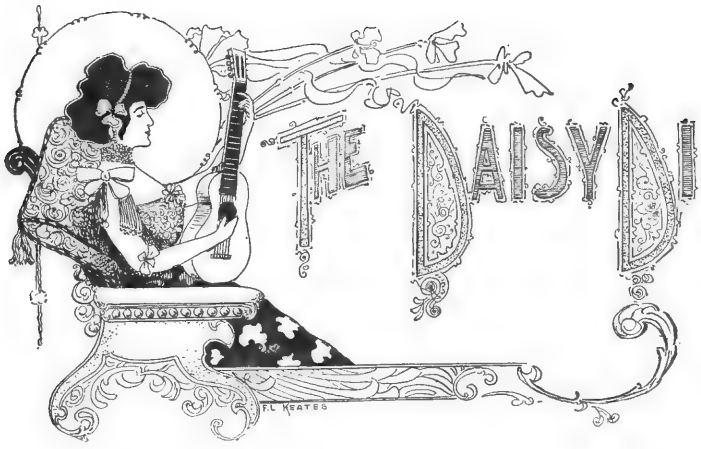
The *Banjo News* for January is quite a treat. Merton H. Grant's writings are fine. The "Corner Man" is very entertaining, and the Journal throughout a credit to Mr. Grant.

Herman Winterstein is doing good teaching business in Saginaw, Mich., where he succeeded Mr. N. S. Lagatree. Mr. Winterstein deserves a big success, as he is a good teacher.

The Lagatree Mandolin Quartette, of Detroit, Mich., appeared January 18th, 1901, at a Literary and Musical Entertainment of the Epworth League, playing "Slippery Quaker" (*Weaver*) and "Scarf Dance (*Chaminade*) Mr. N. S Lagatree plays 1st mandolin, Mr. W. Baird, 2nd, Mr. W. Farr, mandola, and Mr. P. C. Sinz, guitar. This is an ideal quartette, as each player is an artist; ineeed, the quartette is able to play new selections at sight in musicianly style, which is not always the case with most mandolin clubs.

The Banjo, Guitar, Mandolin and Zither Teachers' League, of Philadelphia, gave their first annual banquet, Monday evening, January 28. The MAJOR editor was prevented from being present by sickness in his family, but he learns that the members and their guests had a royal time. The menu card was very artistic, and everything was perfection.

Corydon D. Smith, the hustling teacher of Chicago, and of the Faculty of the Arey Conservatory, is working hard preparing for his big concert at Kimball Hall, March 1. He has engaged Samuel Siegel. There will be a mandolin orchestra of fifty pieces. The pipe organ will be used with mandolin orchestra in "Holy City," "Evening Star" and "Palms."



By F. L. Keates.

Daisy Composes Her Op. No. 1.

"SAY, Dick; I want to compose a piece of music. How'll I start?"

"Well, Daisy, you've given me a start. Let that suffice. Take a rest."

"It'll take a good many 'rests,' Dick. One won't be enough. Every bar needs a rest, doesn't it?"

"Yes, *frequently*, but the bartender doesn't think so, as long as you've got 'notes' to put down."

"Now, Dick, *do* be feasible. That kind of bar——"

"Is barred, Eh? All right."

"Now, wait while I get a sheet of music paper, and my mandolin. It's an awfully cute little tune I've got in my head. Here's the paper. Now, first of all, I put down the clef signature, dont't I? And here I put—'m! Bother it! Now it comes to the point, I've never particularly noticed whether the clef or the signature comes first."

"Everybody puts their signature first. Put 'Daisy Ducky' in the right hand corner, and put—This is your first composition, isn't it?"

"Why, yes."

"Well, put Op. No. 1."

"What's that?"

"Optimus the first."

"Whatever's an *optimus*, Dick?"

"I think it means the very best piece you ever wrote."

"You're an oracle, Dick. Now, about the clef and the sharp-mark—what-d'yer-call-it. Which comes first?

"It's a matter of taste. What key is it?

"I—think its G. Yes; the first note starts on the G string. It must be G"

"Um! Well, that's one sharp. Put the sharp down first, then the clef, and—say, but what's the time?"

"My watch has stopped, Dick."

"No, no: time of the piece. Is it just an ordinary piece?"

"Oh—well, I s'pose so, if you say so, you beast!"

"Well, its common time."

"Oh, I see."

"Yes; a big C. Now, play your tune. Play two notes, write 'em down; play two more, and so on. Divide 'em up four in a bar, and there you are!"

"Dick, I don't feel quite sure about it, but we'll try it. I tell you what! I'll play slow, Dick, and call out the notes, and you can write them down. You can, can't you?"

"Oh, I guess so. F-A-C-E on the lines—"

"*Spaces*, you goose!"

"Well, spaces, then. I meant spaces. Go ahead."

"F (*tink*) A (*tink*) C (*tink*) E (*tink*)."

"Is that the tune, or are you impressing the spaces on me."

"That's the 'introduction.' It's kind of odd you know."

"Should say it is! Is that all the introduction?"

"No; repeat it again and it is. Now, then, listen to this."

"Ye-es, what was that last note? B?"

"No, D."

"Gee whiz! where's the indiarubber?"

* * *

Twenty minutes of agony.

* * *

"There, Dick! That ends the first part. Let's look at it."

This is a sample line of what she saw :

Good Ole Banjo

[CONTINUED]

Keates, and many others for their untiring efforts in this line.

They have informed the sleepy ones that the banjo can be used for something better than clogs, jigs and reels.

In its fight for a more elevated position, the banjo has now a well organized array of enthusiasts, and the fight is nearly won.

Foremost in the van are the brilliant players now on the concert stage,—Alfred A. Farland, Frederick J. Bacon, Fred S. Stuber, Hyde Gowan, Ruby Brooks, Parke Hunter and many others.

They are demonstrating to the musical critics and the general public that real music can be brought from the banjo.

Let the good work go on.

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Some Siegel Concerts.

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Albert Liefield.

ON page 6 we present a very fine halftone portrait of Pittsburg's wonderful mandolinist, Mr. Albert D. Liefield. This artist's mandolin playing is spoken of with admiration wherever he has appeared. His repertoire would stagger you, consisting as it does of over five hundred selections from the world's finest composers, a partial list of whom is given on page 6 of this issue. Mr. Liefield is Director of the Hayden Mandolin Club and Concert Company, the finest and busiest organization in the state. Besides this, he has many pupils, and conducts classes at various schools and colleges. He and his club are kept busy the year round, playing for concerts, recitals, musicales, weddings, afternoon-teas, luncheons, dinners, banquets, porch and lawn parties, smokers, etc. They have entertained Pittsburg society at the Schenley and Lincoln Hotels, the Duquesne Club, Pittsburg Club, University Club, and in over one hundred of the best homes.

Euterpe Club.

The Eleventh Annual Concert of the Euterpe Club of Boston will take place in that city, February 19th. Among those who will appear are, Famous Boston Ideal Club, and the well-known original Imperial Quartette.

The subscription blank is on p. 28

TRADE SPECIALS

By "The Specialist"

The A. A. Farland Banjo.

A proof of how thought and opinion change with the times is shown in the new Farland beveled-top wood rim banjo. Not long ago the metal-rim banjo reigned supreme; but of late there is a lean towards the new wood-rim banjo. M. Farland has certainly produced a fine instrument in every respect. There is no thin, metallic harshness in its tone, and it is a good move in the right direction, benefiting both trade and profession in more ways than can be seen at a glance. Mr. Farland's half-page Ad. in this number should be read by all, and when writing to him for particulars, *don't* forget to mention this journal.

Walter Jacobs' Beauties.

As an example of what perseverance and wise musical discrimination will do, look at the popularity of the publications of the widely famous Walter Jacobs! Did you ever hear more pleasing or catchier numbers than those he offers you to-day? Everyone will readily agree that the Jacobs' publications are worthy of being used anywhere, at any time. The instrumental combinations, for which they are so carefully and cleverly arranged, are manifold, and all players and clubs from 1 to 100 or more can be suited. Note the Ad. (in this issue) of the Jacobs' Easy Mandolin and Banjo Orchestra Folio No. 2. This folio is just out, and if possible excels Folio No. 1. Read the Ad. carefully. And, by the way, you won't forget to mention the MAJOR, will you?

Witmark's Wonders.

Have you sampled the mandolin, banjo, and guitar publications of M. Witmark & Sons? If you haven't, I'll hardly know what to call you. From Witmark's you can get the choicest lyrics from the finest up-to-date operatic successes arranged for your favorite instruments; also easy arrangements of those great ballad hits that Witmark's are so famous for. Don't try to play these popular things by ear, after hearing the butcher's or baker's boy whistle them, or the street piano hammer them out. Get the real, harmonic arrangements for your particular instrument, and see the difference! Turn to the Ad herein, and send for a sample half-dozen pieces. The prices are all right. *And mention the* MAJOR.

The "Carl Fischer" Offers.

Many players delight in folios and methods. In fact, lots of people buy "methods" for the sake of the fine solos generally contained in them. Now, in Carl Fischer's Ad. you get a very fine variety of these, and everyone a famous work But that's not all of the Fischer specialities by any means. Sheet music of the finest up-to-date compositions is another strong point, and not one of the numbers but what would enhance the value of any concert programme. The Carl Fischer House is of high standing, and can be relied on for good things.

Siegel and the "Regal."

The "Regal" mandolin is making great strides in popularity. Samuel Siegel plays it now, and thinks there is nothing like it. Its purity and great volume of tone are its leading points,—points that a mandolin must have before all else. It must be concluded that if Mr. Siegel plays this mandolin in preference to others, it must be a good one, for Mr. Siegel is a genius with the plectrum, and musical genius always demands the best musical medium. Read the "Regal" ad. on back cover, and if you answer it, say you saw it in the this journal.

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Paul Cessna Gerhart—our greatest living writer on the mandolin—has recorded that he thinks the F hole mandolin is *the* coming ideal. His belief is supported by the "Waldo" mandolin, with its graceful *F* holes, and its sweet,

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A banjo method that has won admirers all over the country, and in foreign parts, too, is the new "Lagatree Tutor," by the favorite composer and clever soloist, N. S. Lagatree, late of Saginaw, and now in Detroit, Mich. The book is very exhaustive in its information. Especially is this so in the "Tremolo" department. There are also five good halftone pictures illustrating correct positions in fingering on the banjo.

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The handy little book of Progressive Studies for the Mandolin, by Gatty Jones, is one of the most concise mandolin methods in print. For those teachers who repeatedly have pupils who will not, or cannot, pay for dollar methods, this book is a boon. It contains all necessary instructions, and thirteen easy compositions. Please turn to ad., and send a trial order to the American School of Music, wherein this method is used exclusively, with great success.

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[CONTINUED ON PAGE 26]

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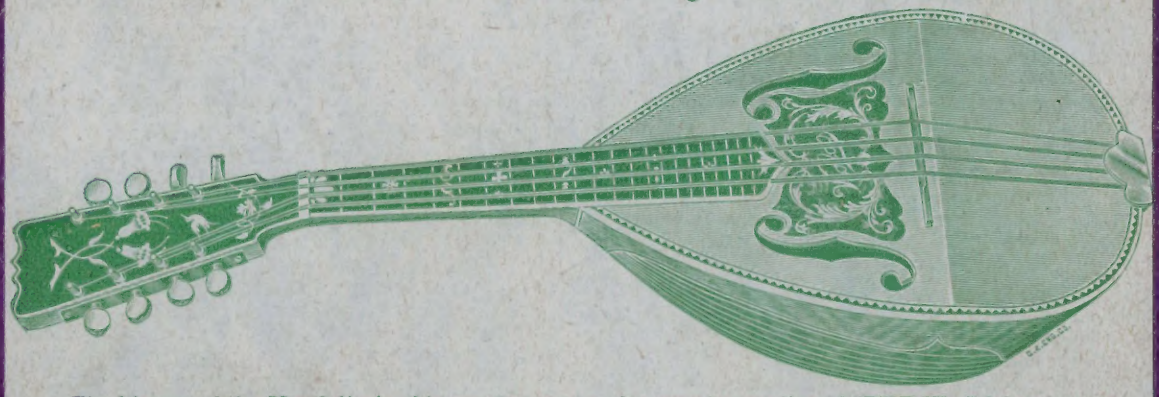

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MR. SAMUEL SIEGEL

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Mr. Siegel's wonderful playing draws fully upon the resources of any instrument he uses and in the REGAL Mandolin only could he find that latent power requisite for expert duty.

Nov 29th 1900

Wulschner Music Co
Indianapolis Ind

Gentlemen

I am pleased to state that the Regal mandolin only has the perfection of tone and ease of finish necessary for success in my concert work

I use it exclusively

Yours very Truly

Samuel Siegel

The following letter of Mr. Siegel's will be valuable to all interested in the subject, coming as it does from so eminent a performer.

OUR BOOKLET

"A REGAL RHAPSODY" tells all about the REGALS. Tells how they are made and why they are the only perfect instruments. Let us send it to you free.

REGAL MANUFACTURING COMPANY,

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